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THE COVER

Reading from top to bottom: Margot Fonteyn in 'Firebird', 'Sylvia' and 'Homage To The Queen'. (Photos by Bill Cogan and Felix Fonteyn).

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an informal interview with

MARGOT FONTEYN

This is the 15th in a series of informal interviews with prominent personalities in the realm of dance. Miss Fonteyn was interviewed backstage at the San Francisco Opera House during the Sadler's Wells engagement, November 13, 1955.

(PART ONE OF TWO PARTS)

Q. Miss Fonteyn, is it true that you were trained exclusively by Sadler's Wells?

A. No. You see, I went to Sadler's Wells when I was fourteen and I'd already had some training before that.

Q. At what age did you start your dance training?

A. I had my first dancing lessons when I was five. Of course, I didn't start serious ballet training for ballet at that age. It was just that I took in the usual children's dancing classes.

Q. From all accounts you were Sadler's Wells' first ballerina of note, isn't that true?

A. No, because when I joined the company Alicia Markova was the ballerina. She was definitely the first ballerina of the Sadler's Wells organization.

Q. But she wasn't actually trained by Sadler's Wells?

A. No.

Q. Most of the biographies relative to your dance career state that you were trained and polished by the Wells Company.

A. I was produced by Sadler's Wells, yes. They had me when I was a student. They supervised my training from the age of fourteen onward.

Q. That's probably what the writers refer to when they say you were the first Wells-produced ballerina.

A. Yes. Markova was already a ballerina when she started with the Sadler's Wells Company.

Q. What year was it that you were awarded full status of ballerina?

A. I really don't know. You see, it doesn't happen quite like that in our company. When the company was very much smaller I was dancing "Giselle" and "Swan Lake" but I was also practically in the corps de ballet in other ballets for four or five years before I ceased doing any minor roles.

Q. Am I right in assuming that Sadler's Wells doesn't profess to have any one particular star, but rather they consider their unit as a whole?

A. I believe that the unit as a whole is more important than any one of us, but that is to our advantage.

Q. That may be, but the press in general doesn't see it that way. And you've got to admit that whenever you perform the audiences are greater in size.

A. Well, you can't say that the management doesn't admit that. They bill us according to our status. What the management means is that the company is not based on the star system. It is not dependent on its stars alone.

Q. Has Sadler's Wells always recognized its particular stars?

A. Yes.

Q. I wondered about this because some time back I heard a lecture given by Dame Ninette de Valois in which she said that there are no stars in Sadler's Wells.

A. What she probably meant was that the company is not built on the star system. It does not depend on its stars alone. If I'm not there, or if the other five ballerinas are not there, the company would still continue. Other dancers, the most promising young ones, would simply be put in our place and the company would continue uneffected as a company.

Q. You're very modest.

A. Not at all. You see the point people don't understand is that Dame Ninette has been all this time building up not just a ballet company for the audiences to see now; she is building up a tradition of ballet in England. She is thinking not only about who is being danced tonight — she is thinking about who is going to be dancing in ten years time. So she looks at the thing as the whole company and the tradition that the company builds up. She bases the demands on a ballet company which is going to be here maybe 200 years from now. It isn't that she doesn't appreciate for a minute her dancers

and what are called her stars; she does. She's always very careful about the order in which our names appear on the programs, on the bills.

Q. Miss Fonteyn, what in your words constitutes style in a ballerina?

A. That's a very hard question to answer. When you and I speak of style we might be thinking of some quite different quality in a dancer. I just couldn't say what you consider as style and I would have a very hard time describing what I consider as style. I would say, though, that purity of technique is perhaps what you find in our company, and honesty of technique. It's possible that that is what the critics mean when they talk about the style of the dancers in our company.

Q. What do you consider as being your first really big break as a dancer, Miss Fonteyn?

A. Well, I was very fortunate in that when I joined the company it was very small, and as I explained before, you were in the corps de ballet and a principal dancer at the same time. For this reason I was almost immediately doing small solo roles and principal roles in certain ballets. This was from six months after I went in as a student. Of course, the company had no more than thirty people altogether.

Q. From a merely human interest standpoint, I should like to ask if you have ever studied any other type of dancing?

A. No. Not since I was a child.

Q. I read somewhere that you were very fond of ballroom dancing. Is that true?

A. Well, I like ballroom dancing. You might say that I just like dancing.

Q. What are some of the mediums in which you have danced?

A. I have done one or two television performances.

Q. Any motion pictures?

A. Only a children's picture. They make these children's pictures in England expressly for children. They are usually shown on Saturday mornings to children's clubs.

Q. Have you any aspiration toward becoming an actress as so many ballerinas have?

A. No. (To Be Continued)

As Goes Margot, So Goes Sadler's Wells

AT FIVE feet four inches, when she is earthbound, Margot Fonteyn is a vital, unquestionably attractive young woman whose appearance in repose—when she can be briefly found that way—suggests someone unquestionably artistic, say an able designer or a clever handworker. At an additional altitude of four inches, *on point,* when she is on the way to being airborne, Miss Fonteyn is a nimble colossus, mistress not only of all she surveys, but also of all who survey her.

What is cause and what is effect in such a relationship is hard to evaluate, but the ascension to prominence of the full-length versions of "Swan Lake" and "Sleeping Beauty"—formidable stocks in trade of the Sadler's Wells Ballet—is closely related to the motor energy provided by her considerable source power as prima ballerina. Now it has even been surpassed by the addition to the visible repertory being presented at the Metropolitan Opera House of two such admitted, though usually inactive, classics as "Daphnis et Chloë" and "Sylvia."

First credit, of course, must go to Frederick Ashton. His animation of these musical masterpieces makes him a transatlantic counterbalance to George Balanchine, whose recent work with the City Center Ballet had dangerously weighted the balletic scales to this side of the ocean. If Miss Fonteyn may be regarded as a kind of slender balance on which these considerable values have been realigned, that is just one more pale image to suggest the colorful original.

What seems to me singular about Miss Fonteyn among many splendid ballerinas New York has seen in the last twenty years emerged like sunshine through mist the evening on which "Daphnis et Chloë" had its triumphant introduction. It came during the "General Dance" at the end, where she is one of an ensemble of thirty. Her responsibility at the moment was hardly crucial, and the focus of attention, which had been for much of the previous half-hour rather rigorously on her, was dispersed across the well-filled stage. But just here as the intoxication of Ravel's score filled the air and the ears—almost, even, the nostrils—Miss Fonteyn was *dancing,* head bobbing from side to side, as one possessed by a sheer ecstasy of movement. Somehow the wreath that circles her knotted hair had come loose and fallen to the floor—adding to a picture of exhilaration that will remain when others of breathtaking discipline have faded.

How much is ecstasy, how much discipline remains a question—but the laws of nature and art suggest that the discipline is fundamental, though it is hard for us to say, since we have never known her without it. Fonteyn came upon us four years ago like Minerva—full-fledged. America didn't observe the slow, painful process by which the child born in England just after World War I, briefly educated in Louisville, Kentucky (where her father paused en route to a business assignment in China), through an unorthodox girlhood in Shanghai, and back to adolescence in England, emerged (in the photo pages of the ballet books published just before the war) as the first star to be produced by the Sadler's Wells Ballet School. Doubtless she was awkward once, and inexpert certainly; perhaps she was even unmusical—which seems

a downright impossibility—until the proper magnetism was applied to draw the deep things out of her. She remains, for certain, a testimonial to the will and sensitivity of the late Constant Lambert's belief in the old first fact that ballet is as much a musical experience as a visual one.

If we were denied the growing pains, we have been exposed to something even more testing—the gradual, almost imperceptible refinement of detail in the midst of adhering to the day in, day out standard of excellence expected of the elite of any profession —such as Markova or Danilova in her own, a Heifetz, Rubinstein, or Horowitz in an allied one. As I have seen them in this engagement, Miss Fonteyn's roles, old and new, seem more dimensional, subtler in accent, warmer in tone than ever, the feeling for the musical phrase surer, the ability to mold it in space as the composer conceived it in time unfettered by bone structure or muscle response.

CONSIDERING all that Miss Fonteyn has given to America, it appears a happy fact that America has given something back to her, in addition to adulation and acclaim. "Before I came to New York," she will tell you, "everybody impressed me with how big it is. But nobody remembered to say how beautiful it is. I have a real nostalgia for it in the autumn of the years we don't come here. I miss the turning of the leaves, the steam coming up through Park Avenue and shining in the distance when the nights grow colder, the steep walls of the skyscrapers, the vista across Central Park as the lights come on . . ."

In London, for example, Miss Fonteyn has just taken a flat in Knightsbridge because it is *eight* floors up and overlooks a long expanse of Sloan Square—a block and a half—which strikes her as "a miniature Central Park." It even has central heating, which, if you have earned her confidence, she will admit "I now regard as indispensable." She is also a connoisseur of skyscrapers and their esthetic development culminating in the Empire State, and an appreciative if unbelieving patron of the transatlantic Stratocruiser. Well, if one is absorbed daily by the idiosyncrasies of the foot and the tensing power of the leg muscles, anything that soars a thousand feet vertically or lunges through space at 350 miles per hour must seem a little perverse, however admirable.

Comparing notes on past experiences, Miss Fonteyn remembers with special pleasure Fokine's "Coq d'Or" with Irina Baronova. "Wonderful, wasn't it? Best thing Baronova ever did." She was recently impressed with the power and vitality of the Russian-trained Hungarian dancers Kovach and Rabovsky, who will be heading this way soon, but added with no attempt at pseudo-sophistication: "Don't ask me about ballet. I'm too close to it. I'd much rather go to opera—especially Italian opera. Did you see the 'Idomeneo' at Glyndebourne this summer? It was terrific. Carl Ebert is an absolute genius."

DEADLY serious as she is about work, Miss Fonteyn is capable of efficient self-appraisal and a freshening lack of pomp about herself. "Don't look at this next part," she said during a rehearsal of "Sylvia." "It just can't be rehearsed—much too full of silly action. It's like the 'Mad Scene' of 'Giselle.' You can't rehearse that either." Noting a look of surprise, she added, "You learn it of course . . . and you perform it . . . then it goes. But rehearse . . . ?" She shook her head in a positive negative. In effect she was saying that the emotion can be felt "in the part," but not turned on or off at will.

Among many balletic ambitions which she has realized, there is one still unfulfilled—to appear as Pocahontas, a character for whom she feels a strong attraction. "We talked about it long ago," referring to Lambert as the musical executant of an overall

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plan. "He wanted to use music of Purcell, and had it all assembled when the war started and it became impractical. Then some of it got sidetracked to Helpmann's 'Comus' because the 'ballet in hand' always takes precedence. Maybe the scene at the court of Queen Elizabeth *is* static, but Pocahontas is such an admirable character and it would be such a relief to do her instead of the fairy tales all the time."

Anything that is a relief for Margot Fonteyn should be instituted at once, for her wish should have the force of law. But even without this relief—which we wish for her fervently—we can only add: much thanks.

—IRVING KOLODIN.

(Reprinted from SATURDAY REVIEW October 10, 1953.)

Doris Day and John Raitt rehearse one of their song and dance routines from 'The Pajama Game', a George Abbott-Stanley Donen production.

Who's News with Cobey Black

Not a Jot of Mediocrity

ON EXQUISITE legs, the red-haired patrician carried herself like a flag through the lobby of the Hawaiian Village. Alexandra Danilova is at all times a Prima Ballerina. Her secondary self is a wise and worldly woman, whose hauteur is tempered by wit.

Mme. Danilova

What, I asked the great ballerina, do you think of television?

"A bore."

And modern dance?

"I wouldn't mind it if they'd only dance and leave us alone with their unbelievable messages. A good dancer — an educated dancer — can do any kind of dancing."

MME. DANILOVA IS THE epitome of a good dancer—an educated dancer. Born in "Petrograd," she began her training at 8, as a classmate of Russia's perennial star, Ulanova. She left Russia to join the Diaglieff company.

"Diaglieff was a fantastic man," continued the green-eyed Olympian, "who was not only brilliantly educated, but like all talented people had a sixth sense for selecting the best.

"His taste was impeccable. He could squeeze everything out of an artist. He expected good from everyone. From his dancers he expected better.

"In those days a ballerina or any artist was expected to be temperamental. If she was not, she was ordinary."

Tell me about Nijinsky, I begged.

"I am not that old. I didn't know him; he was before my time. I was warned that when a ballerina reaches the ordinary prime of life, she is made much older than she really is. The last I heard, I was a rumored 54."

Tell me more of Danilova.

"I have danced everywhere but China, and who wants to dance there. I just danced Gaite Parisienne at the Metropolitan Opera House.

"I have no favorite part. I love them all. Like children. I once counted and found I knew 86 ballet roles. Since then I have learned more, about 90 in all.

"I have danced for King George V and Queen Mary, the Duke of Windsor, Princess Marie Louise, who recently passed out—or is it passed on?—and the Kings of Spain, Egypt and Sweden. Just a year ago the Aga Khan came to see me."

Have any members of royalty invited you to their country for a command performance?

"No. That would be an insult to their own artists. Kings are very tactful people. The only ones left.

"I wear out a pair of shoes a performance, sometimes two. I have a different pair for every dance. My greatest problem is my weight. I am at the moment 10 pounds overweight. I should weigh 112.

"All females should take dancing. It gives them posture, grace, and most of all assurance. Many beautiful

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dresses hang in closets because women have not the assurance to wear them. It also gives discipline. Ballet teachers will have no nonsense. Healthy thoughts in a healthy body.

"Better to exercise than sit and listen to the demoralizing discs of Elvis Presley, don't you think?"

Yes, I think. But what about boys in ballet?

"More are becoming dancers than ever. It is a very masculine thing, like any sport. Male ballet dancers are fine athletes. I am sure a ballet dancer could learn to pitch a baseball much faster than a ball player could learn to pirouette."

And should ballerinas marry?

"No. Possibly if they marry someone of equal stature in the same profession. But having children is always bad in ballet. Ballerinas are not good mothers. They are always away. If you can't give 100 per cent attention to a child, you should not be a mother. A child must be important.

"Also a ballerina must be devoted to her work, otherwise she is mediocre."

Do ballerinas miss much in life?

"In a way. But then mothers miss much, too. There are mothers and there are artists. What would the world be without artists? Dull. What would the world be if all were artists? No population."

(Reprinted from the HONOLULU STAR BULLETIN)

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The Signature of LOCALITY

▼ It isn't very difficult to recall a time when dance in San Francisco consisted of annual recitals and inflated discussions in small cliches of major efforts too long past to be recollected with clarity. The dance in San Francisco today is quite another matter.

As the step-child of the fine arts, dance has established itself in a more respected and news-worthy position in these past three years. Museum exhibitions on the dance have become a regular part of the exhibition schedule. Our television stations have established regular programs of dance. Even radio has dedicated time to dance reviewers and commentators. And, most essentially, through a more regular series of dance programs, the art of the dance has become a qualified subject in the minds of a large portion of the San Francisco public.

Personally, I believe that dance in the West is far too young for the public awareness of its nature to be more than superficial. For that matter, it is questionable to just what degree even the choreographers and dancers of this area really know what dance is all about.

It seems to be the central purpose of a woman named Ida Wilcher to play faster-mother to the formative aspects of the dance in San Francisco. She does this on a weekly program on FM radio KPFA (the educational radio station of the Bay Area). On these programs, entitled **Dance Review**, Ida Wilcher has endeavored to help dancers, choreographers and, indirectly, the public at large look at dance with some degree of artistic sensitivity. She has undertaken this gigantic project with enormous subtlety. Strangely enough Mrs. Wilcher doesn't set up housekeeping in any particular camp. She is equally liked or disliked by all the dancers of the area. As a woman she appears to be strikingly romantic in attitude; however such personal qualities do not by any means dominate her critical judgment. What is more, her commentaries are not truly critiques. They are generally based upon an open investigation which does not preach a sermon. This objective accomplishment has greatly aided the development of our dance in San Francisco — if not as a singular instance, than as a part of a larger critical climate. Miss Wilcher has also indicated a direction which we must take seriously. She has pointed out that dance criticism is not merely a matter of applying musical knowledge to the field of the dance. In short, she has brought **dance** criticism to the general public; whereas formerly our dailies merely brought music critics' opinions of the dance to the same public.

However, this is not the only manner in which Ida Wilcher has established the exclusiveness of dance. She has also dared to bring together on her program the the various outstanding choreographers of the area and, in carefully planned interviews, to pose the question which no one before dared ask lest they hurt someone's pride. Beyond this she has invited visiting dancers and choreographers of renown to talk seriouslyy with her about the dance.

By this time "Dance Review" has become a rich archive of taped interviews and discussions, a large part of which should very definitely be preserved and circulated to other educational radio stations. It is this writer's hope that the directors of KPFA-FM will understand the tremendously important work Ida Wilcher has performed and will take steps to stabilize the program by placing them on a more regular schedule, and by making them permanent contributions to dance information.

▼ Some many months ago, Ann Halprin, for fourteen years associated with Welland Lathrop, retired from the Halprin-Lathrop Foundation and commenced a project of her own in Marin County. Using the intimate dance deck which her architect husband and theatre designer Arch Lauterer constructed, Ann Halprin began a series of irregular dance concerts. These first efforts were obviously aimed at experimenting both with the success of dance in the out-of-doors and with the potential of bringing an audience the long journey to Kentfield for such performances. Apparently the experimental period is satisfactorily over, for Halprin has announced the first official concert by her new group. Including both works which we very much enjoyed when they existed in the Halprin-Lathrop repertory and new compositions, the programs sound like they will carry on an excep-

tionally fine tradition of concert dance which Ann Halprin inaugurated a good many years ago. Essentially it is good to konw that Miss Halprin, perhaps the outstanding female dancer of the West Coast, will continue to perform. Her art, youth and imagination are all too vital to be lost in motherhood and housekeeping.

▼ During the month of June something happened in San Francisco's dance world which is of great importance. A group of young choreographers banded together and presented a group of programs under the title "Choreographer's Showcase." These programs consisted of the range of naivity and artistry which one might expect in a novice venture. The poor was extremely poor and the fine was altogether promising.

Essentially the programs of the "Choreographer's Showcase" were justified by the works of two young choreographers: Deidre Burt and Karen Blair. Miss Burt contributed three short works to the program: "What Goes on in the Flat Upstairs" with the music of Paul Hindemith, "Waltz" with music composed by her husband George Burt and "Night Song" with the music by Bela Bartok. This trio of dances formed an interesting effort toward versatility: one dramatic in form, one comic and the other abstract. Of these "Waltz" failed as an abstract compositio· Its textures, duration, costuming, even its essential concept possessed no means of establishing any impact whatever. The comic work displayed a very promising understanding of absurdity in movement and in suggested theme. "Night Song" suffered a failure of development. It began with a movement-idea of weight and flavor. Then, however, the work paused and pondered, suffering diffusion and finally terminating its aimlessness by merely ending because the music ended. As well, Miss Burt did not capture the essential nature of the music of Bartok: whereas its tension and drama exists in a concise and ordered sonic world, her dance existed in a diffused and uncertain area between the abstract and the objective. Such qualities, at least in my mind, are to be expected in ealry works. What appears important in the work of Deidre Burt is her ability to grasp if not sustain an abstract, comic and dramatic theme. Her dance concept is presentlyy traditional both in its movement imaginings and superstructure. Her individualism is nonetheless expressed in this traditionalism. Her sense of the comic and the dramatic, though very often encumbered by steps-for-steps-sake, give every sign of developing into a more individual and unique procedure. This writer can readily expect Miss Burt to emerge very shortly as one of the fine craftsmen of the dance in our area.

Karen Blair is a lady with a very sharp social wit. Her "R. S. V. P." with the music of Leonard Bernstein was a crystalline composition in the truest sense of the term. In sophistication, large and small design, the difficult matter of inter-related movements and the projection of good humor through abstract movement, Miss Blair is in many respects more advanced than Miss Burt. It is difficult to know, however, if Miss Blair's ability is not a special one which would necessarily repeat itself again and again, much as Bernstein has done in his music, and therefore negate itself. We should hope that her total dance out-look is as vibrant and perfected as this one instance of composition proved to be.

Carol Beals, the only senior member of the dance world of San Francisco who took part in "Choreographer's Showcase", acted as artistic director for the project. Her "Exultation" opened the program, performed to music of Henry Cowell. I don't know if "Exultation" is a new work by Miss Beals — it appeared, however, to this writer to be the finest and most adavnced work she has composed. Should we offer any direct comment about "Exultation" it would be best to quote a voice which whispered on my right: "Modern Dance, 1935." Despite its dated appearance and its carefully planned cliches, "Exultation" served as the perfect introductory work for the program, for next to it we could readily see, even in the works of beginners, how far modern dance has come . . . How happily liberated it is from military cavorting and the rigid appearance and similation of skyscrapers and robots. With each successive generation the idea advances: some will forget the idea in perpetuating it, some never really knew what the idea was all about and a few feel the essential nature and idea of this expressive dance form vitally and through the perpetuation of themselves perpetuate it. The problem remains the same: surviving the sarcasm of those who talk about it because they never knew anything about it. These young choreographers have quite a future ahead of them. That's why so few young choreographers die as old choreographers. Too many of them end up teaching others their failure.

the DANCE in NEW YORK

R. HASOUTRA

THEATRE UNDER THE STARS CENTRAL PARK NEW YORK CITY

The first half of the dance season of '57 came in like a lion but went out like a lamb. One interesting event was the opening of Theatre Under the Stars in Central Park, with Maria Tallchief and Andre Eglevsky appearing the first week and Jose Limon and Carmen Amaya the second.

Although theatre dance and particularly ballet is never seen to advantage in large outdoor theatres, nevertheless the choice of dancers for the opening of this beautiful venture and the hearty response of the public show how important dancing has become to the large general public. Miss Tallchief and Mr. Eglevsky were in fine form but against a background of colossal skyscrapers topped by stars and moon, the dancers seemed like dolls — perfect but tiny.

Jose Limon and his company fared better for the dramatic power of "Pavanne" is compelling indeed and Carmen Amaya's fire spread warmly.

JOSE GRECO AND COMPANY

Jose Greco and Company played a three-week engagement at the Playhouse Theatre which was so successful that they were obliged to return for two more weeks after the interruption of an appearance in Washington, D. C. The program was substantially the same as reviewed earlier this season at the Brooklyn Academy of Music.

MODERN JAZZ DANCE GROUP CARNEGIE RECITAL HALL

The Modern Dance Group, a new combine of seven fairly well known concert dancers, formed for the purpose of trying out their choreography for what they call "commercial dancing," gave two performances at Carnegie Recital Hall. Both programs showed a variety of styles, some few numbers were interesting and amusing, but not one had the projection, skill and polish needed for really successful performance in the world of commercial entertainment.

The most effective theatrically was Flower Hujer's "Tiffany Merengue," in which she, Ralph Harmer and Hilbert Rapp were magnificent Blackamoors, resplendent with diamonds and feathers. The opening picture was striking but, alas, the dance itself did not fulfill the first promise. When Miss Hujer was in Charles Weidman's company, she showed strong potential for good, original comedy. It is a pity that she discards this talent in her own dances and plays the girlish or siren roles straight. They could be so funny. Only in "Moments Unmusical," danced by Kurt Biebur, Ralph Harmer and Hilbert Rapp, did Miss Hujer's choreography reflect some of her natural flair for comedy. The costumes by Miller Richardson were charming and the three addled musicians playing Percussion, Brass and Viodi-Gambi, danced a delightful version of confused and lazy troubadours of old Provence.

Marvin Gordon's "The Thor-

Jose Greco & Nila Ampro

oughbreds" was a pleasant flash of whimsy danced by himself and two girls. The costumes were amusing with dashing red tails, white collars and riding derbies imposed on black tights. With a strong finish it could be really effective.

Ann Wilson's "Hum Drum," danced by herself and Bob Sinclair to a drum played by a charming little boy, Mitchell Waugh, was neither understandable nor entertaining. Miss Wilson has good stage presence, projection, excellent technique and is delightful when she dances anyone's choreography but her own.

Gayle Spear, who earlier this season was exqusite in classic ballet, seemed sadly out of place in "Blues" to music by Gershwin, an endles routine of kicks and bends. The choreography by Charles Hughes showed poor dynamic sequence and no knowledge of how to use Miss Spear's impeccable technique.

About the most satisfying contributions were Louis MacKenzie's two numbers. His "Three For Two" showed three brief moods danced by himself and Alicia Uchida: his scarecrowish lonely figure, her flame clad bird-like search and the joy of finding each other. A scarecrow and a bird — a boy and a girl — too tenuous, perhaps, for a nightclub, but a charming addition to any concert. Miss Uchida has the essence of dance and Mr. MacKenzie has an unique quality of movement, highly pleasing. "Divertissements" to music by Mozart was a playful tongue-in-cheek rendition of a petulant King besieged by two sirens of oppcsite natures.

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Mr. MacKenzie as the King, replete with a golden cardboard crown and decorations over his turquoise velvet suit, tried to hold his own against Ethel Bates, a bosomy, beruffled baggage whose every move was a giggle and Judith Spector, an ultra femme fatale with overtones of Charles Adams' witchery — all hilariously done in the form of a courtly pavanne.

Frances Johnston's solos, "Blues and Allegro" and "Jungle Walk" to music by Carl Sitton were interesting concert material, well performed.

Oreste Sergievsky's "Man of Moods," danced by Bob St. Clair, Lili Bancola and Norman Lavore, was too long and not very imaginative.

Among young dancers one frequently hears a tone of apology for doing commercial dancing, a lack of respect which ofen leads to assuming that any unfinished idea poorly worked out is good enough to earn money. And when these fail to do so the dancer all too often, says he is too artistic to stoop to the vulgar! This is a sad illusion — all too prevalent.

The performances of the Modern Jazz Dance Group were an amusing interlude for the dance concert devotees but as the numbers now stand they could not weather the demands of a Broadway musical, a good TV show or even a second rate night club.

In these dog-days of tremendous heat, most of the dancers have fled to seaside and mountains, teaching, touring and choreographing for summer shows. Ted Shawn has an elaborate series planned for Jacobs Pillow, including Dore Schary, now considered one of Germany's best dancers. W. H. Stephan, photographer for **Dance Digest,** who is at present traveling in Europe, writes glowingly of her. The Connecticut College Summer Courses in Dance, with some of our greatest teaching the classes, will culminate the course with its Annual Festival of the Dance. Jose Limon and his company will be seen in their last performance before leaving for Europe and the Middle East on a tour sponsored by the State Department. Doris Humphrey, their artistic director, will accompany them.

For many years one of the principle sources of opportunity for young choreographers and dancers has been the many regional and folk pageants. Mr. Bill Hooks, who has choreographed many such events, has consented to send **Dance Digest** a short summary of this season's events.

LONDON FOOTNOTES

by

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. . . LAST CHANCE AT SADLER'S WELLS . . .

Last week was the beginning of the end for the Sadler's Wells-theatre company of the Royal Ballet. For, impoverished, the theatre has officially "given up" the ballet company which will now be transferred to Covent Garden as the under-troupe to the senior Royal Ballet. And Ninette de Valois will have to run the additional company without a cent of extra subsidy.

So is the news. Perhaps not unexpectedly, the first night produced little electricity. The corps was as ragged as a tulip bed by May's end, the principals somewhat dampened. Yet neither Tuesday's first night nor Thursday's performance were totally disappointing.

Tuesday was centered upon the revival of Andree Howard's **La Fete Estrange**. This, a rather pale 'romanticist' work from Britain's teashop-ballet era, is nonetheless appealingly gentle. And there are opportunities for finely contrived dancing and unhurried pas de deux. For the revival, Donald Britton danced the intruding Country Boy, Donald Macleary was the Bridegroom, and Anne Heaton the Bride.

Anne, I found especially worth watching — beautifully composed, she entered perfectly into Andree Howard's conception and lifted the ballet out of dullness.

Kenneth Macmillan's "kind of game for one" — **Solitaire** — had Margaret Hill as the Girl dancing a lonely-in-a-crowd role with some flashes of wit, a tiny amount of pathos, and no great result either way. The evening was completed by **House of Birds** — Macmillan again — this an imaginative, clever ballet with Brenda Bolton, Michael Boulton and Doreen Tempest.

On the second of the week's two evenings, a mediocre **Les Patineurs** (which my just-5 daughter Lee adored!) gave way to another 'romantic' work, Frederick Ashton's well-conceived **Apparitions** to Liszt and with Cecil Beaton decor. John Field gave the principal role of the Poet a roundness which carried the whole work well; Anne Heaton — as the Woman — again showed very capable performance. The evening ended with the

frolical **Pineapple Poll,** John Cranko's ballet to Gilbert and Sullivan with Patricia Cox as the unsightly Poll.

. . . RAMBERT SEASON . . .

Ballet Rambert returned to the Sadler's Wells-theatre this month for a very short two-week season.

With Violette Verdy, ex-Roland Petit dancer, as guesting ballerina, the Rambert company will present two new productions: **Conte Fantastique,** by Andree Howard, and **Mirror** by Ronald Yerrell. A new production of **Coppelia** is also scheduled.

A group which has never yet failed to add some excitement to the season — I look forward to Rambert's all too brief stay in London.

. . . OTHER BRIEFS . . .

. . . include the walk-on appearance of an Indian in MGM's 'The Little Hut' movie. I thought I recognized: Indian dancer, Jaron Yaltan. . . . and almost as brief, Jose Greco's cave dance in Mike Todd's Around the World in 80 Days. A great show, incidentally.

. . . Cyd Charisse in another Metro film — does Metro turn out **any** bad ones any more? — at her beautiful best in Silk Stockings with Fred Astaire.

. . . Jose Limon will give a twelve-day season in September at the Sadler's Wells-theatre.

. . . two new productions during Festival Ballet's Festival Hall season — **Graduation Ball** and **Concerti.**

Members of the San Francisco Ballet caused a number of people to rub their eyes in wonder when the 'fairy-like' creatures appeared on the Queen Elizabeth Walk in Singapore for publicity pictures. Left to right: Tilly Abbe, Fiona Fuerstner, Suki Schorer, Gerrie Bucher and Sue Loyd.

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S. F. BALLET TO TOUR LATIN AMERICA

The San Francisco Ballet received word that the U. S. State Department will sponsor a new Latin American tour for the company during the summer of 1958.

The "dancing ambassadors" of good will received critical acclaim and achieved such tremendous artistic success throughout the Orient earlier this year, their forthcoming 15 weeks tour will include dancing in these major cities:

Mexico City; Caracas, Venezuela; Rio de Janeiro and Sao Paula in Brazil; Montevideo, Uraguay; Buenos Aires, Argentina; Santiago, Chile; Lima, Peru, and Bogota, Colombia.

The State Department will also draw up a list of smaller towns to be visited en route. American Embassy and Consulate staffs will set up the visits in the various cities and arrange for diplomatic receptions as was done in the Orient.

Word of the State Department's approval of the Latin American tour came to Lew Christensen, director of the San Francisco Ballet from Robert C. Schmitzer, General Manager of the American National Theater and Academy in New York, who wrote he was "happy" to report the State Department's decision.

The troupe will present our South American neighbors with an exciting repertoire which will include several new ballets — one by William Dollar who just flew from Iran to San Francisco to choreograph a ballet for the company. Director and principal choreographer, Lew Christensen, is creating new works to be added to the popular ballets now in the repertoire.

On the schedule is Mendelssohn's Concerto in G Minor.

— L. K.

Lew Christensen, director-choreographer of the San Francisco Ballet.

San Francisco Ballet's Triumphal Tour

The San Francisco Ballet Company returned home March 17 from a globe-circling tour which rocketed them to the forefront of the international dance world.

The Company's 22 dancers, supported by six technical staff members, danced their way around the world in 60 days, appearing before audiences ranging from Buddhist monks in Rangoon, Burma, to the formal society of Amsterdam, Holland.

Unanimous critical acclaim heralded every appearance as the troupe, plagued by financial difficulties, triumphed over the technical and linguistic problems of appearing in improvised theatres in many land.

The trip began from San Francisco on January 7, and included appearances in Taipei, Formosa;

Manila, the Philippines Hong Kong, Bangkok, Thailand; Rangoon, Burma; Pnom Penh, Cambodia; Saigon, Vietnam; Singapore, the Straits Settlement; Kuala Lumpur and Penang, Malaya; Colombo, Ceylon; Bombay, India; Karachi, West Pakistan; Tehran, Iran; and Amsterdam, Holland.

Sponsored by ANTA (The American National Theater and Academy of New York) and by the U. S. State Department, the troupe carried ballet to peoples who had never seen a full American company embodying the traditional dance forms of the western world.

It was the State Department that intervened last month to make certain the tour continued after a shortage developed in air transport funds overseas.

Except for two bookings that had been scheduled far off the beaten track in the hinterlands of India, the dancers have gone completely through the rigorous schedule, at many points giving impromptu

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LEOTARD STYLE L 2

TIGHTS STYLE L 18

Lew Christensen with two Chinese girls of Formosa who had just finished doing a Chinese Sword Dance with pheasant feathers. Left to right: Eugenia Van Horn, Tilly Abbe, Christine Bering, Sue Loyd, Paula Tracy, Gerrie Bucher and Glen Chadwick.

demonstrations before dance-conscious — and dance-hungry — Asians.

They danced on dirt floors. They danced on mere platforms intended for a single speaker. Amid tropical heat, they danced in gymnasiums and in hotels.

Everywhere the audiences were in the thousands. There were gate crashers; there were mobs on fences and at entranceways, at the airports, at their hotels.

Averaging 21 years in age, the dancers excited comment on the streets, at the dance and in the press of far-flung ancient lands.

The Singapore Tiger Standard said: "They looked like an exotic flock of graceful, long-legged egrets . . . " (and the troupe went to a zoo en masse to see the bird of plumage for themselves).

The Philippines Daily Mirror called them " a pleasant change from the ordinary run of cultural missions we get from abroad, which run the gamut from bullfights and rock-and-roll to evangelists . . . "

From the first formal performance at Taipei, Formosa, on January 11 to the engagement at Teheran, Iran, March 13, the company was hailed by newspapers for its "youth vigor."

Vigor was a necessity of the tour. So close was the schedule and the number of engagements that often the dancers rested only on the flights between cities.

Director of the tour is Lew Chris-

tensen, nationally-known choreographer whose brother, Harold Christensen, heads the company school in San Francisco.

There was one untoward incident. Miss Paula Tracy of San Francisco, underwent an emergency appendectomy at Hong Kong, recuperated while the troupe went on, and rejoined them in Singapore.

Youngest of the company is Eugenia Van Horn, 15, also of San Francisco, a veteran who has been dancing since she was 7.

Oldest is Mrs. Eloise Arnold, a grandmother who has acted as the company's wardrobe mistress for years.

Officialdom in every country met and feted the troupe.

They met President Ramon Magsaysay of the Philippines; Malay High Commissioner Sir Donald MacGillivray; President Sukarno of Indoneisa; President Iskander Mirza and Premier H. S. Subrawardy of Pakistan; Gover Grantham of Hong Kong; Prime Minister U Be Swe of Burma, and many other dignitaries.

The troupe, which annually has thrilled Northern California at Christmas-time with its rendition of "The Nutcracker," a lavishly-staged full ballet, won critical acclaim last summer at the dance festival at Jacob's Pillow at Lee, Massachusetts.

It was because of the company's growing popularity, the seriousness of their classic training, and the critics' view of them as a "national asset" that the State Department decided to send them abroad.

A national magazine wrote of them: "The company which had once been a source of regional pride had now matured into a national asset."

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Dance in the Outdoor Dramas

by
Bill Hooks

Five authentic Cherokees all made up for the tourists.
—Vivienne Roberts

Through the initial efforts of Pulitzer prize winning playwright Paul Green, a new theatrical form of drama, music and dance was launched some 20 years ago. **The Lost Colony,** at Roanoke Island, North Caroline, marked a new form of outdoor drama which Mr. Green has labelled "Symphonic Drama."

This summer the middle eastern states are playing eight of these symphonic dramas (written by Paul Green and Kermit Hunter) in outdoor amphitheatres constructed especially for each play. The list arranged according to longevity reads as follows: **The Lost Colony**, 17 seasons; **The Common Glory,** 10 seasons; **Unto These Hills,** 8 seasons; **Horn In The West,** 6 seasons; **Wilderness Road,** 3 seasons; **Chucky Jack,** 2 seasons; **Thy Kingdom Come** and **The Founders,** premier seasons. During the winter Florida has played two symphonic dramas, **Florida Aflame** and **Voice In The Wind.**

Since this article must deal primarily with the dance aspects of these productions, let me briefly set forth the usual format and then settle down to the choreographic details. Casts of each show number well over a hundred. Of these about twenty are dancers, an equal number are singers, the others are actors. The dramas usually deal with a local historical situation. Each of the theatres has three stages which enables the action to play continuously. Seating capacities average about three thousand per theatre. The show plays six nights per week from late June through Labor Day.

Dancers for the various outdoor dramas are recruited from all parts of the United States, but one finds a core of New York professionals in each production. At this stage of development in the symphonic drama the dance picture is heavily weighted on the side of primitive eastern Indian dance. **The Lost** Colony, The Common Glory, The Founders, Unto These Hills, Horn **in The West** and **Chucky Jack** all

have Indian dance sequences. Both of the Winter shows in Florida specialized in Indian dances.

Only a few traces of eastern Indian dance have survived and even these have been greatly watered or obscured over the centuries. This leaves the choreographer a latitude and a pitfall. He is safe to really choreograph but must be careful not to violate the general rules of primitive Indian dance. I found this to be particularly true in the case of the Cherokee Indian drama **Unto These Hills** where half the cast was native Cherokee. The principal problem here was the telescoping of a two or three day ritual, such as the Green Corn dance, into five minutes of theatrical excitement. One learns many of the "don'ts" from the Indians themselves. For example, men and women don't dance together, at least not as partners. Even when performing the same ritual they dance as separate units often counterpointing each other. The women usually provide the percussion section, standing on the sidelines with rattles, knee bells, drums, sticks and shells.

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Another choreographic problem which is common to all the productions is that of expanding all movement to fit the outdoors. Here the old stage maxim "bigger than life" must be constantly applied. All gesture is enlarged; the small or subtle is lost in the vast amphitheatre. Performance energy must be always at a keen pitch. The nature of the physical stage itself creates problems and renders advantages. The stages are concrete or blacktop with about three inches of sand overlay. This gives much the same working surface as a seashore beach. Turns must be done through space or the dancer digs downward into the sand. On the other hand the packed sand is

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Marvin Gordon and Men's Dancing Chorus from 'Onto These Hills'.

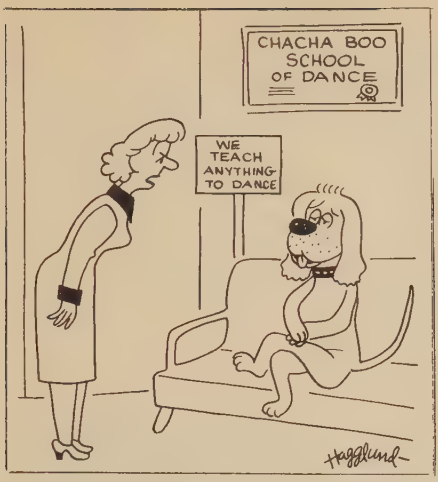
a wonderful base for primitive dance rituals. Mass concentrations, clear cut patterns and strong communicative rhythmic excitement are the elements which have proved the most successful in this type of outdoor theatre.

Most of the dramas also utilize some form of early American country dancing. Here I have found the most successful formula to be that of a theatrical presentation keeping true to the spirit of the period, rather than a direct reproduction of the dance form. Fortunately, in our colonial period we were able to draw on the vast backlog of English country dances and avoid the use of the much overworked square dance.

A sprinkling of minuets, quadrilles, polkas, waltzes, appear; and in **Voice In The Wind** the Spanish dance sources were utilized. This season **Thy Kingdom Come**, dealing with the life of Saint Paul, entered into a new choreographic field of Greco-Romn and ancient Hebrew dance.

The field has attracted several New York choreographers. Myra Kinch has furnished dances for **The Common Glory** and **The Founders.** Bill Hooks has choreographed **Unto These Hills, Horn In The West, Florida Aflame** and **Voice in The Wind.** Barton Mumaw has also choreographed and danced in **Florida Aflame.** Marvin Gordon has choreographed and danced in **The Lost Colony.** Mark Ryder has done the same for **Chucky Jack.**

The movement of the outdoor symphonic drama is a fast growing and popular medium in which



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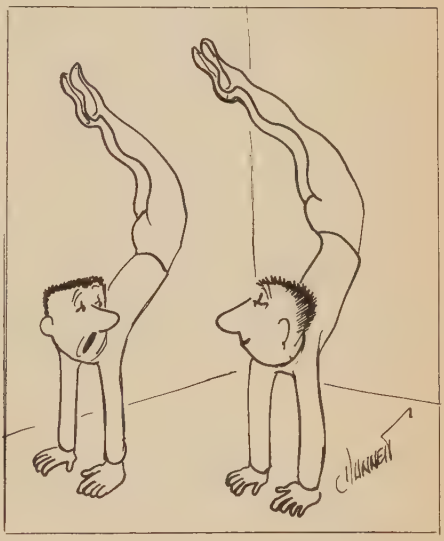
dance plays a major role. In fact, the dramas are a step in the direction of the choreographer's dream —pure lyric theatre. Certainly all the elements are utilized: drama, music, dance. At times they are all smoothly integrated. Every year thousands of spectators are attracted to these dramas. Last season around 400,000 people paid admissions to the six dramas then operating. For dancers it provides a new outlet for summer employment. More than that it offers one the chance to pit his projection against the vast, roofless amphitheatres and become truly bigger than life. It is a hardy, sturdy kind of dancing one which is particularly suited to American exuberance. It may well prove to be the training ground for some future giant-sized performers.



'Let's sit down for a while—my hands are killing me!'

Teachers' and Students' section

SAN FRANCISCO DANCE COMPANY INTERVIEWED ON RADIO & TV

Although officially on summer vacation, the San Francisco Contemporary Dancers Company was presented in an hour of dance works entitled "Elements of the Dance Theatre" on KQED-TV on Friday, July 26th. Due to the great success in September of its hour-long television presentation "Motion, Image and Form" in which the Contemporary Dancers Foundation explored the mode of modern dance for the first time in television history, the performing company was invited to appear in a second, request program with the emphasis upon performance rather than demonstration.

The program featured the abstract group design "Concerto Grosso" with the music of Corelli, a brief dramatic composition based on a poem of T. S. Eliot and danced to the music of Bela Bartok "The Fire Sermon," and concluded with the zany dance comedy "Puppet Show for People," a work originally commissioned by the San Francisco Little Symphony and performed with the Suites for Small Orchestra of Igor Stravinsky.

Principal dancer was James Croshaw. Also featured were Jean Mathis, Anna Janes, Ernest Hernandez, Diana Borgen and Loretta Vernali. Director - Choreographer J. Marks acted as commentator for the program, presenting backgrounds and notes for each of the performed compositions and discussing the ambitious forthcoming fall season of the Contemporary Dancers Company, opening with the premiere performance in early October of "Crime and Punishment," a three act, two hour dance-drama.

Just prior to the television presentation, J. Marks was invited by Ida Wilcher to discuss the forthcoming season and, particularly, the problems involved in the composition of "Crime and Punishment" on her weekly radio program "Dance Review" on FM radio KPFA. Mr. Marks has commented that his summer vacation has proven one of his most active periods due to the public excitement regarding the coming season.

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WHO'S FOOLING WHO?

by

Lyn Dellis

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'Uniki' (graduation ceremony) of Marguerite Kuuipolani Duane's 'Dances of the Pacific' course held at Waikiki Biltmore Hotel, Honolulu. Left to right: Graduates Jesslyn Pearson, Stockton; Tuulikki, Reedley; Mimi Emma, Glendale; Betty Mae Harris, Boone, Iowa. Visiting Californians: Charley and Margaret Baker; Alma May and Eddie Rogers, popular Honolulu ballroom team. Center, back: Margurite Duane. —Billy Howell—

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JUNIOR	14 years and under	BOYS (C)	GIRLS (G)
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MIDGET	11 years and under	BOYS (B)	GIRLS (F)
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TRAMPOLINE — Rules same as the A.A.U. Three series of eight (8) Bounces. Twenty (20) seconds rests between series. Contestant

VIDA BLUNDEN CONVERTS HOME INTO CALIFORNIA DANCE STUDIO

A dozen blocks west and seventy-eight blocks south on Crenshaw Boulevard from the Los Angeles Ambassador Hotel, Vida Blunden has built an addition to her dance studio.

During construction, teaching was conducted in a backroom. Living had to be managed from a bedroom and kitchen as part of the living room was used for the new studio; the dining room was converted to a small stage, and the den was used for the office. Expectations of the school collapsing were pleasantly expelled when the annual recital, "Vacation Hi-Lites," produced a $220.00 donation for the American Cancer Society. Dancers who have visited the new studio are highly enthusiastic over its adequacy.

After teaching many years in Bloomfield, New Jersey, Miss Blunden moved to California. The coming season will be her fifth in California.

Vida Blunden observes while Sharon Tarr presents check from cancer benefit to Mrs. E. Zahm.

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must remain on trampoline bed.

FREE EXERCISES — Rules same as the A.A.U. Floor area to be thirty-nine (39) feet square. Pupils may start routine from any part of this area. 1 to 1½ minutes of continuous activity. Pause only in balance movements. Exercise shall consist of Rhythmic and Balance Movements, Ballet Steps, Acrobatic and Tumbling Routines.

Entries close Monday, November 25, at midnight. Mail all entries to
Irv Faria, Gymnastic Coach, James Lick High School
For additional information, write to
Rose Ann Sayler, 1163 El Camino Real, Menlo Park, California

Upper: A scene from Reno Ballet Arts production of 'Alice in Wonderland'. Michelle Simpson portrays the Mad Hatter, Loretta Young, Alice and Cheryl Siri, the Doormouse. This ballet, together with 'Suite Egyptienne' and Le Ballet Blanc' was choreographed and directed by Archalee Correll for the group's third concert of the season. Lower: White ballet glamour with Reno Ballet Arts dancers, Mada Thompson, Suzy Hutcheson, Yvonne Risley and Michelle Simpson who danced principal roles in the Ballet Concerts held during June in Reno, Nevada under the direction of Archalee Correll. —Conant Studio.

NEWS NOTES . . . .

★ ★ The Marge and Gower Champion Dance Workshop Summer Normal was held July 8th through August 2nd in Los Angeles. Faculty members included: Ernest Belcher, Ballet; Delores Blacker, Tap & Modern Jazz Technique & Routines: Charles Weidman, Modern Technique Composition; Irina Kosmovska, Ballet; Marie Bryant, Modern Primitive and Thomas Sheehy, Ballroom.

★ ★ Ballet Players Guild presented 'The Eye of Darkness' with choreography by Raoul Pause and English Dances and 'The Miraculous Mandarin' with choreography by Marc Wilde. Performances took place at the Raoul Pause Studio Workshop at 4689 Telegraph Ave., Oakland.

★ ★ Beatric Bene, well known Brooklyn, N.Y. dance teacher has announced the opening of her beautiful new studio at 846 Flatbush Ave., Brooklyn, New York.

★ ★ The Zack Thompson Studio announces its new location at 1454 Divisadero in San Francisco. The school's faculty teaches, Ballet, Modern, American Jazz and Primitive as well as Bongo and Congo drumming. Staff members include: Raquel Lopez, Patty Topallian, Ruth Bossieu, Richard Gibson, Al Jones and Zack Thompson, director.

★ ★ 'Snow White and Red Rose', a half hour ballet film in technicolor with a cast of eleven, choreographed and directed by Arthur Mahoney with a specially compiled musical score by Vladimir Djury was filmed at the charter oaks studios in New York City. The cast includes: Lucy Maybury, Sonja Bacharach, Thalia Mara, Susan Haddad, Arthur Mahoney, George Brasno, Royes Fernandez, Allegra Kent, Eleanor Dian and Frederick Hall with Dan Donaldson as narrator.

The 9th Annual Normal School of the Texas Association Teachers of Dancing was held at the Baker Hotel in Dallas, Texas, June 22nd through the 28th. The 1957 Convention of the Texas Association will be held Dec. 27 through the 30th at the Statler Hilton Hotel in Dallas. —Squires Haskins

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Prof. A. J. Weber Retires After 50 Years of Dancing

Professor A. J. Weber of 429 Clinton Ave., Brooklyn, has retired after 50 years as dance master in high schools of the Brooklyn Diocese. He will occupy his time attending forums and conventions of his former fellow-instructors.

At his peak Mr. Weber taught as many as 3,000 students per week in such schools as St. Angela Hall, where he was on the staff for 35 years, St. Francis Xavier and St. Agnes Seminary, all in Brooklyn.

Mr. Weber, who succeeded his father, S. A. Weber, as teacher, also taught at the Pouch Mansion, Clinton and Lafayette Aves., Brooklyn, for 20 years and ran the Weber Studios at 275 Clinton Ave., for 22 years. He sold his business in 1951.

He will be succeeded as dance teacher in Catholic high schools in September by his daughter, Mrs. Doris Weberzea, who now is active at St. Angela Hall.

Karla and Klaudia Kobelt, dance students of the Mason-Kahn Studios. Karla was recently chosen via audition for the new Edwin Lester production 'Annie Get Your Gun' which opened Aug. 29 in San Francisco. She was the only Bay Area dancer chosen. Ernie Flatt, Hit Parade choreographer, staged the dances for 'Annie Get Your Gun' which stars Mary Martin.

MORE NEWS NOTES...

The young dance team of Diane & Ted Wayne, who appeared recently on the charity ball show held at the Palace Hotel and sponsored by the Golden Gate Chapter of the N.S.D., are to be married Oct. 6th. They intend to make their home in Richmond, Calif. Diane & Ted are proteges of William D'Albrew.

The Myrens, Jack & Angela, will dance at the Italian Festival under the auspices of the Albert Pike Chapter O.E.S. The song & dance review was directed by Mrs. Annigoni. Wm. D'Albrew is setting the dance routines for the Myrons. The show will be held at the Masonic Temple, Sept. 6th in San Francisco.

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Students of the Lorna Fordyce Studio of Dance in San Francisco.
(Names not received by press time) —Romaine-Skelton

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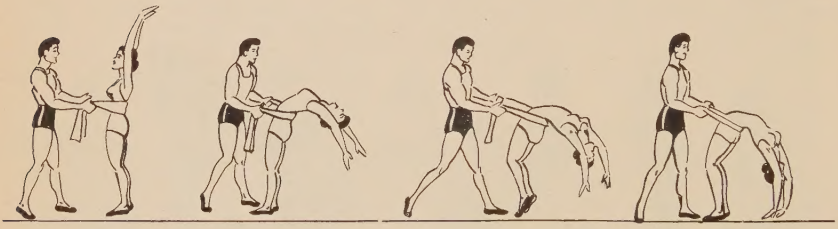
22. NIPUP

Place pupil in belt, teacher and assistant each holding one end of rope. Stand 12 to 15 inches ahead of pupil at all times. As pupil whips legs forward, hold ropes firmly and walk forward, giving a sharp pull on ropes so that pupil lands on both feet on the floor. (See page 9 of, "Theory and Practice of Acrobatics and Tumbling".)



23. BACKBEND

Put sash around pupil and lower to floor in a backbend. Pull forward with sash and bring pupil up out of backbend from the floor. Use of the sash will save the teacher from bending his body forward and raising it upward, each time he holds pupil for a backbend.

(Drawings and Text, Copyright 1953 by James A. Rozanas, 10412 South St. Louis, Chicago 43, Ill.)

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